

Georg Philipp  
**TELEMANN**

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Ich danke dem Herrn  
von ganzem Herzen  
The Lord will I bless for all my days  
TVWV 7:14

Psalmkantate  
für Soli (SATB), Chor (SATB)  
2 Oboen / Altblockflöten, Trompete  
2 Violinen, Viola und Basso continuo  
herausgegeben von Klaus Hofmann (Herbipol.)

Psalm cantata  
for soli (SATB), choir (SATB)  
2 oboes / alto recorders, trumpet  
2 violins, viola and basso continuo  
edited by Klaus Hofmann (Herbipol.)  
English version by Jean Lunn

Telemann-Archiv · Stuttgarter Ausgaben  
Urtext

Partitur / Full score



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Carus 39.107

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 39.107),  
Chorpartitur (Carus 39.107/05),  
komplettes Orchestermaterial (Carus 39.107/19).

The following performance material is available for this work:  
full score (Carus 39.107),  
choral score (Carus 39.107/05),  
complete orchestral material (Carus 39.107/19).

Soprano.

23.

Handwritten musical notation on a staff with lyrics: Ich danke dir Gott dir

Handwritten musical notation on a staff with lyrics: von ganz - - - dank dir - - - dir dank dir dir - - - dir

Handwritten musical notation on a staff with lyrics: in dank dir dir

Handwritten musical notation on a staff with lyrics: Dank dir dir Dank dir dir Dank dir

Handwritten musical notation on a staff with lyrics: in dir dir - - - dir in Dank dir

Handwritten musical notation on a staff with lyrics: Dank dir dir Dank dir dir in dir dir

Handwritten musical notation on a staff with lyrics: in dir dir - - - dir dir dir - - - dir

Handwritten musical notation on a staff with lyrics: Dank dir dir Dank dir dir Dank dir dir

Handwritten musical notation on a staff with lyrics: Dank dir dir Dank dir dir Dank dir dir

Handwritten musical notation on a staff with lyrics: Dank dir dir Dank dir dir Dank dir dir

Handwritten musical notation on a staff with lyrics: Dank dir dir Dank dir dir Dank dir dir

Handwritten musical notation on a staff with lyrics: Dank dir dir Dank dir dir Dank dir dir

Handwritten musical notation on a staff with lyrics: Dank dir dir Dank dir dir Dank dir dir

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# Vorwort

Georg Philipp Telemanns Vertonung des 111. Psalms ist in einer Handschrift der Stadt- und Universitätsbibliothek Frankfurt am Main mit der Signatur *Ms. Ff. Mus. 1148 (Telemann 417)* überliefert. Es handelt sich um einen 15 Stimmen umfassenden Satz Aufführungsmaterial. Der Umschlagtitel lautet: „Der <sup>CXI</sup><sub>iii</sub>te Psalm. / Ich dancke dem Herrn von gantzem Hertzen./ Canto./ Alto./ Tenore./ Basso./ Clarino piccolo./ 2 Hautbois./ 2 Violini./ 1 Viola/ Violoncello./ Organo./ di/ Telemann.“

Der Schreiber des Titels ist Johann Balthasar König (1691–1758), der von 1703 bis zum Ende der Frankfurter Amtszeit Telemanns (1712–1721) der städtischen Kapelle angehört hatte, dann zum Musikdirektor an St. Katharinen aufrückte und 1727 das einst von Telemann verwaltete Amt des Musikdirektors der Stadt und Kapellmeisters der Barfüßer-Kirche übernahm. König tritt auch als Schreiber zweier Stimmen in Erscheinung, einer *Organo*-Stimme in F-Dur und eines *Canto ripieno*, der nur die Sopranstimme von Nr. 2 enthält.

Den Grundbestand des Aufführungsmaterials bildet ein vollständiger, nach den Untersuchungen Joachim Schlichtes\* möglicherweise von Telemanns unmittelbarem Frankfurter Amtsnachfolger Johann Christoph Bodinus (1690–1727) geschriebener Stimmensatz. Es handelt sich dabei um folgende Stimmen: *Clarino piccolo, Hautbois 1, Hautbois 2, Violino 1mo, Violino 2, Viola, Soprano, Alto, Tenore, Basso, Organo* in Es-Dur, *Violoncello*. Die Blockflötenpartie zu Nr. 4 ist in den beiden Oboenstimmen enthalten; sie wurde also von den Oboisten gespielt. Die Bratschenpartie dieses Satzes steht bemerkenswerterweise nicht in der Violastimme, sondern in den beiden Violinstimmen. Der Clarino piccolo ist eine Quarte tiefer als in der vorliegenden Partitur, transponierend für Trompete in F, notiert. Die Orgelstimme ist einen Ganzton abwärts transponiert, Unterschreitungen des Tones C sind durch Hochoktavierungen vermieden.

Von einem dritten Schreiber, bei dem es sich nach den Ermittlungen Schlichtes\* um Telemanns, Bodinus' und Königs späteren Nachfolger Johann Conrad Seibert (1711–1792) handeln könnte, liegt eine Stimme für *Calcedono* vor, ein in der Frankfurter Kirchenmusik der Zeit zur Generalbaßgruppe gehörendes Lauteninstrument. Die Stimme ist nicht beziffert. Sie geht offenbar auf die Violoncellostimme zurück, aus der jedoch bei Stimmteilungen im Generalbaß (Nr. 3, Nr. 8) jeweils nur die obere Stimme übernommen ist.

Die vorliegende Ausgabe bietet den überlieferten Notentext in einer der heutigen Praxis entsprechenden Umschrift. Die nachgefertigte *Calcedono*-Stimme und die beiden von König geschriebenen Stimmen blieben unberücksichtigt, da sie offensichtlich auf den erhaltenen Hauptstimmensatz zurückgehen. Geringfügige Ungenauigkeiten, etwa in der Angabe der Dauer von Schlußnoten oder in der Fermatensetzung, wurden stillschweigend behoben, ebenso auch kleinere und unproblematische Divergenzen zwischen prinzipiell gleichlautenden Stimmen. Für den Triller wurde einheitlich das Zeichen † gesetzt; in den Frankfurter Stimmen erscheint ohne Bedeutungsunterschied daneben auch gelegentlich das Zeichen †. Die erwähnten Stimmknickungen der Orgelstimme wurden ohne Einzelnachweis rückgängig gemacht; die Bezifferung wurde der Rücktransposition entsprechend geändert. Die in erster Linie

für den Dirigenten bestimmten Hinweise der Generalbaßstimme auf den Gesamtverlauf („Sinfonia“, „Tutti“, „B. con Oboi soli“ etc.), die sich in einer Partiturausgabe erübrigen, sind weggelassen worden. Die Schlüsselwechsel der Orgelstimme sind in unserer Ausgabe durch das Überwechseln der tiefsten Stimme ins obere Generalbaßsystem angedeutet. Ergänzungen des Herausgebers sind, soweit sie nicht im Revisionsbericht vermerkt werden, durch kleineren Druck oder Kursivschrift kenntlich gemacht. Die Orthographie des Singtextes wurde modernisiert.

Folgende Lesarten wurden nicht übernommen:

## 1. Ich danke dem Herrn von ganzem Herzen

Takt	Stimme	Lesart
9	Viola	4. Note = a <sup>1</sup>
46	Violino II	3. Note = es <sup>2</sup>
67	Organo	Bezifferung der 4. Note = †

## 2. Groß sind die Werke des Herrn

5	Organo	Bezifferung der 7. Note = 6
6	Tenore	Tempobezeichnung: „allegro“
11	Basso	4.-5. Note aus f-g korrigiert in g-a, aber mit Beischrift „f g“
13	Organo	Bezifferung der 1. Note = $\frac{6}{5}$
19	Basso	3. Note = e



## 3. Was er ordnet, das ist löblich und herrlich

10–11	Organo	 usw.
14–15	Organo	
15	Violoncello	
16	Organo	Bezifferung der 4. Note = †

## 4. Er hat ein Gedächtnis gestiftet seiner Wunder

Die dynamischen Angaben stehen nicht in den Flötenstimmen und gelten offenbar nur für die Bratschen.

## 5. Er lässet verkündigen seine gewaltigen Taten

10	Viola	6. und 8. Note = g <sup>1</sup>
23/24	Oboe II	Die 1. Note von T. 24, f <sup>1</sup> , ist nachträglich in g <sup>1</sup> geändert (mit Beischrift „G“) und durch Haltebogen mit der vorausgehenden Note verbunden.
28	Tromba	
47/48	Tenore, Viola	Haltebogen zwischen den beiden Ganzen Noten, im Tenor jedoch korrekte Textunterlegung
48	alle Stimmen	


\* Joachim Schlichte: *Thematischer Katalog der kirchlichen Musikhandschriften des 17. und 18. Jahrhunderts in der Stadt- und Universitätsbibliothek Frankfurt am Main* (= Kataloge der Stadt- und Universitätsbibliothek Frankfurt am Main, Band 8), Frankfurt 1979.



## 6. Die Werke seiner Hände sind Wahrheit und Recht



44	Organo	letzte Note = g
46	Organo	Bezifferung der 4. Note = $\flat$ , letzte Note = a mit Bezifferung $\sharp$

## 7. Er sendet eine Erlösung seinem Volk

21	Tromba	2. Takthälfte: 
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In der Generalbaßbezifferung sind die Zeichen  $\flat$  und  $\natural$  nicht immer mit Sicherheit zu unterscheiden.

## 8. Die Furcht des Herrn ist der Weisheit Anfang

1-6	Violino II, Viola	verschiedentlich  , dies teilweise korrigiert in  ; vereinzelt ohne Bogen
	Organo	ohne Bögen
3-6	Basso	T. 4-6 ist als Wiederholung von T. 1-3 notiert, die Pause in T. 3 fehlt.
3 und 6	Oboe II Violino II	1. Note = a <sup>1</sup> 3. Viertel: Viertel- bzw. Achtelnote cis <sup>2</sup>
45-47	Oboe I, II	Die in der Partitur im Kleinstich und mit Vermerk „ <i>ossia</i> “ wiedergegebenen Noten sind in den Oboenstimmen jeweils am Fuß der Seite nachgetragen.
	Organo	T. 45-46 ohne Haltebögen; T. 47, 1. Viertel = f, ohne a.

Die Generalbaßaussetzung ist als Vorschlag gedacht. Sie ist in erster Linie für Orgel bestimmt, kann aber auch auf dem Cembalo gespielt werden.

Als Generalbaß-Melodieinstrumente sollten neben dem in der Handschrift allein genannten Violoncello nach Möglichkeit auch Kontrabaß und Fagott mitwirken.

Bei den Stimmteilungen im Generalbaß in Nr. 3 und Nr. 8 wird man die obere Stimme bevorzugt einem Solofagott oder -violoncello zuweisen und die übrigen Generalbaßinstrumente die untere Stimme spielen lassen. Die Generalbaßaussetzung unserer Ausgabe behandelt diese Stellen als *tasto-solo*-Abschnitte, doch kann der Organist hier auch Akkorde greifen.

Mit der in der Quelle vorgesehenen Ausführung der Blockflötenstimme von Nr. 4 durch die beiden Oboisten wird man heute im allgemeinen nicht rechnen können. Da die beiden Blockflöten in diesem Satz entbehrlich und sonst nirgends mehr gefordert sind, sind sie in den Besetzungsangaben unserer Ausgabe als „*ad libitum*“ bezeichnet worden; der Umschlagtitel des Frankfurter Stimmensatzes führt sie bemerkenswerterweise gar nicht an.

Die Bratschenstimme von Nr. 4, die in den Frankfurter Aufführungen von den Spielern der 1. und 2. Violine ausgeführt wurde, ist in den Stimmen der vorliegenden Ausgabe den Bratschen zugewiesen, außerdem aber auch noch in den Violinstimmen – hier nun im Violinschlüssel – abgedruckt, um eine eventuell erforderliche Klangverstärkung durch die Violinen zu ermöglichen.

Der von Telemann vorgeschriebene „Clarino piccolo“ ist eine Trompete in hoch F. Als modernes Ersatzinstrument kommt vor allem eine Trompete in hoch B oder hoch G in Frage.

Der Musiksammlung der Stadt- und Universitätsbibliothek Frankfurt am Main sei für die Übermittlung eines Mikrofilms und die Erlaubnis zur Veröffentlichung des Werkes verbindlich gedankt.

Tübingen, 1975 / Göttingen, 1981  
Klaus Hofmann (Herbipol.)

# Ich danke dem Herrn von ganzem Herzen

TVWV 7:14 · Psalm 111, 1–6 und 9.10

Georg Philipp Telemann

**Vivace**

Clarin piccolo 24

Tromba

Hautbois 1.

Oboe I

Hautbois 2.

Oboe II

Violino. 1mo.

Violino I

Violino. 2.

Violino II

Viola

Soprano. 23

Soprano

Organo

Vio' F

6 6

Aufführungsdauer/Duration: ca. 3 min.

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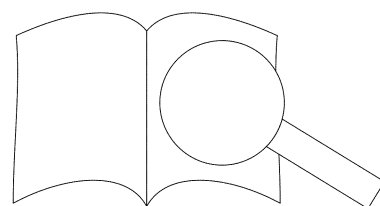
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Herausgeber/Generalabßbearbeiter:

Klaus Hofmann (Herbipol.)

English version by Jean Lunn



3

3

6 7 6 6 4

6

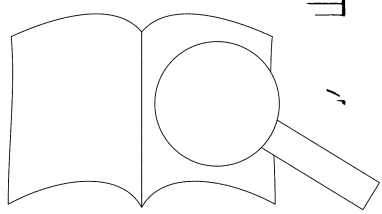
6 7 6 6 4

6

6 5 4 6 6 7

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9

Musical score for measures 9-11. It consists of five staves: a vocal line at the top, followed by two pairs of staves for piano accompaniment. The music is in a minor key and features complex rhythmic patterns with many sixteenth notes.

9

Musical score for measures 9-11, piano accompaniment. It consists of two staves (treble and bass clef). The music is in a minor key and features complex rhythmic patterns with many sixteenth notes. Below the staves are the numbers 6, 6, 4, and 6.

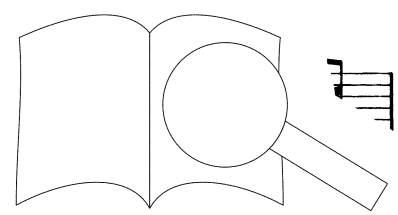
12

Musical score for measures 12-14. It consists of five staves: a vocal line at the top, followed by two pairs of staves for piano accompaniment. The music is in a minor key and features complex rhythmic patterns with many sixteenth notes.

12

Musical score for measures 12-14, piano accompaniment. It consists of two staves (treble and bass clef). The music is in a minor key and features complex rhythmic patterns with many sixteenth notes. Below the staves are the numbers 6, 6, 6, 6, 6, 6, 6, 5, 4, 3.

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15

Musical score for measures 15-17. The score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature has one flat.

15

15

Musical score for measures 15-17, piano accompaniment. It consists of two staves: a treble clef staff with chords and a bass clef staff with a bass line. The music is primarily composed of quarter and eighth notes with rests.

6

6

18

Musical score for measures 18-20. The score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature has one flat.

18

Musical score for measures 18-20, piano accompaniment. It consists of two staves: a treble clef staff with chords and a bass clef staff with a bass line. The music is primarily composed of quarter and eighth notes with rests.

6

6

6

6

6

6

6

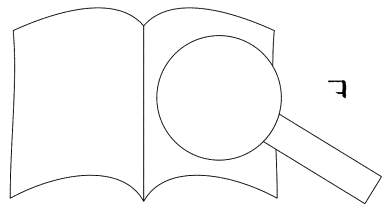
5

4

3

6

6



Musical score for measures 21-23. It consists of five staves: a vocal line at the top, followed by two staves of piano accompaniment, and a bass line at the bottom. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 21-23, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. The number '6' is written below the bass line in measures 21, 22, and 23.

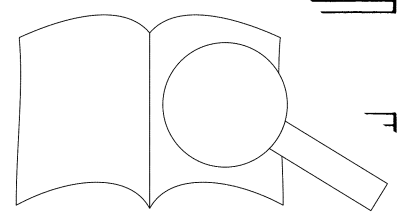
Musical score for measures 21-23, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. The number '6' is written below the bass line in measures 21, 22, and 23.

Musical score for measures 24-26. It consists of five staves: a vocal line at the top, followed by two staves of piano accompaniment, and a bass line at the bottom. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 24-26, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. The number '6' is written below the bass line in measures 24, 25, and 26. The lyrics are: "Solo Ich dan - - ke dem He I thank the Lo".

Solo

Ich dan - - ke dem He  
I thank the Lo



Musical score for measures 27-30. The vocal line (top staff) has a melodic line with some rests. The piano accompaniment (bottom staves) consists of chords and moving lines in both hands.

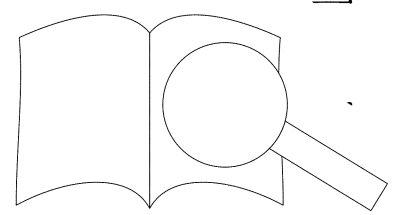
ich dan - - - ke  
 I thank - - - r

Musical score for measures 27-30, piano accompaniment. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a bass line. Measure numbers 4, 3, and 6 are indicated below the staff.

Musical score for measures 30-33, piano accompaniment. The right hand (treble clef) has a more active melodic line, while the left hand (bass clef) continues with a bass line.

Musical score for measures 30-33, piano accompaniment. The right hand (treble clef) has a melodic line with some rests, and the left hand (bass clef) has a bass line. Measure numbers 6, 6, 6, and 6 are indicated below the staff.

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33

Musical score for measures 33-35. It includes vocal staves and piano accompaniment. The piano part features a bass line with chords and a treble line with arpeggiated figures.

Her - - zen, von gan - zem Her - - zen,  
 spir - - it, with all my spir - - it,

33

Musical score for measures 33-35, including piano accompaniment and chord diagrams. The piano part features a bass line with chords and a treble line with arpeggiated figures.

6 6 6 6 5 6 6 5 6

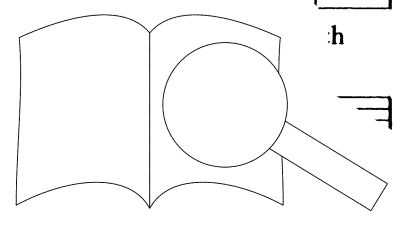
36

Musical score for measures 36-38. It includes vocal staves and piano accompaniment. The piano part features a bass line with chords and a treble line with arpeggiated figures.

36

Musical score for measures 36-38, including piano accompaniment and chord diagrams. The piano part features a bass line with chords and a treble line with arpeggiated figures.

6 6 6 5 6 6 6 5





39

Musical score for measures 39-42. The vocal line features a melodic phrase with a slur. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.

39

dan - ke dem Herrn,  
*thank the Lord,*

ich dan -  
*I thank*

Musical score for measures 39-42, including the vocal line and piano accompaniment. The piano part features chords and a bass line with notes marked with '6' and '#'. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

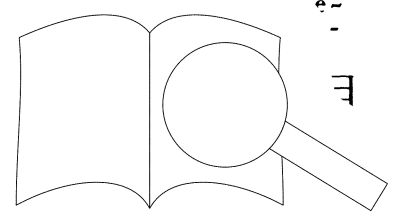
43

Musical score for measures 43-46. The vocal line continues with a melodic phrase. The piano accompaniment includes a piano (*p*) dynamic marking. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

43

der From - men, im Rat der From  
*the right - eous, a - mong the rigl*

Musical score for measures 43-46, including the vocal line and piano accompaniment. The piano part features chords and a bass line with notes marked with '5', '6', and '3'. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



46

mei - - - - -  
sem - - - - -

46

mei - - - - -  
sem - - - - -

6

49

3

f

p

p

49

- li - - gen,  
- - - ed,

der  
the

7 5 4 3

5 3 6 5  
3 4 3

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Musical score for measures 52-54. It includes vocal staves and piano accompaniment. The piano part features a prominent bass line with chords and a melodic line in the right hand. Dynamics include *f* (forte).

From - men, im Rat — der From - men und in der Ge - mei - ne,  
 right - eous, a - mong — the right - eous and in the as - sem - bly,

Piano accompaniment for measures 52-54. The left hand plays a steady bass line, while the right hand plays chords and some melodic fragments. Dynamics include *f*.

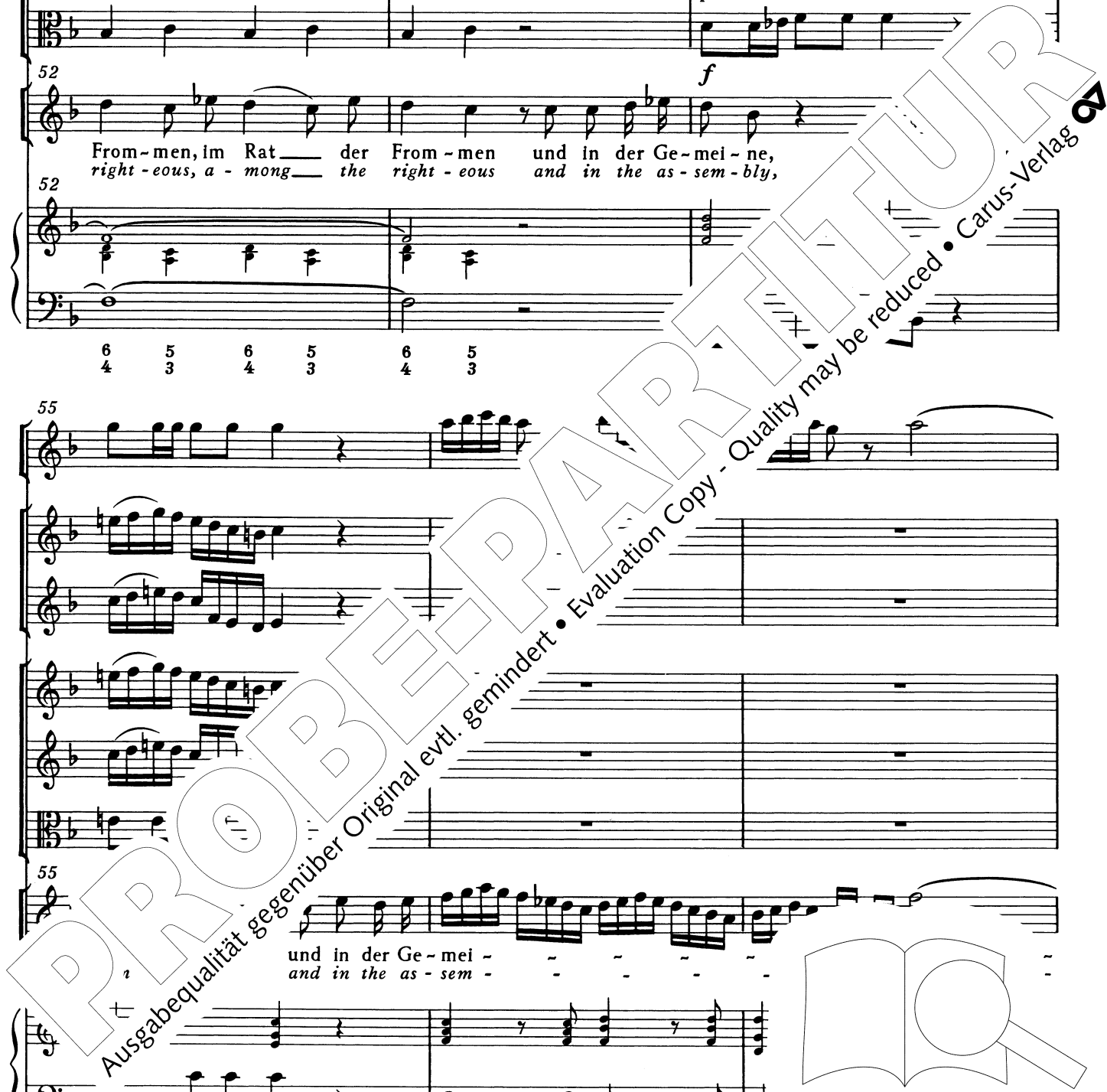
6 5 6 5 6 5  
 4 3 4 3 4 3

Musical score for measures 55-57. It includes vocal staves and piano accompaniment. The piano part continues with chords and melodic lines. Dynamics include *f*.

und in der Ge - mei -  
 and in the as - sem -

Piano accompaniment for measures 55-57. The left hand plays a steady bass line, while the right hand plays chords and melodic fragments. Dynamics include *f*.

6 6







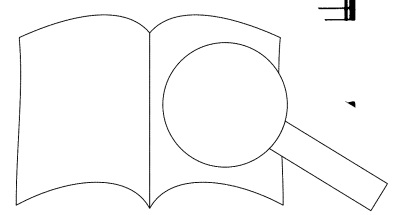
Musical score for measures 64-66. It consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The music is in a minor key and 4/4 time. The vocal lines feature melodic phrases with slurs and accents. The piano accompaniment includes chords and moving lines in both hands.

Piano accompaniment for measures 64-66. It consists of two staves (treble and bass clef). The music features chords and moving lines in both hands. Below the staves are fingering numbers: 4, 6, 6, 6, 6, 4, 6, 6, 6, 5, 6, 6.

Musical score for measures 67-70. It consists of five staves: three vocal staves and two piano staves. The music continues from the previous page. The vocal lines have slurs and accents. The piano accompaniment includes chords and moving lines in both hands.

Piano accompaniment for measures 67-70. It consists of two staves (treble and bass clef). The music features chords and moving lines in both hands. Below the staves are fingering numbers: 6, 6, 6, 6, 6, 5, 4, 3.

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# 2. Groß sind die Werke des Herrn

**Largo**

Clarino piccolo

Tromba

Hautbois 1.

Oboe I

Hautbois 2.

Oboe II

Violino 1. mo.

Violino I

Violino 2.

Violino II

Viola

Soprano.

Soprano

Groß

Alto

Alto

Groß

Tenore.

Tenore

Tutti

Groß, Great, groß, great, groß sind die Werke des Herrn, great are the works of the Lord,

Basso

Tutti

Groß, Great, groß, great, groß sind die Werke des Herrn, great are the works of the Lord,

Violoncello. Organo.

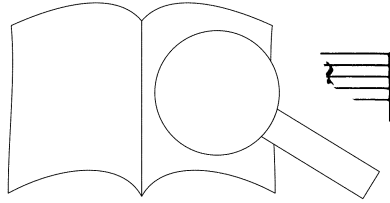
Vio. .lo

Fagotto

Contrabbasso

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3

3

groß, great, groß, great, groß sind die Wer-ke des Herrn, sind die Wer-ke, sind die  
 great, great, great are the work-  
 er-ke des Herrn, sind die Wer-ke, sind die  
 gre are th-  
 ords, are the works, are the  
 gre  
 are the works of the Lord, are the works, are the

g

groß sind die Wer-ke des Herrn, sind die Wer-ke, sind die  
 great are the works of the Lord, are the works, are the

Vivace

(5)

(5)

groß      sind die Wer-ke des He-      tet, hat ei-tel Lust dar-  
 great      are the works of      them shall find de-light in

Wer-ke,      groß      sind die      he  
 works,-      great      are the      the

Wer-ke,      gr      des Herrn,  
 works,-           the Lord;

W--      die Wer-ke des Herrn,  
 the works of the Lord;

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b      3      6      4      3



8

8

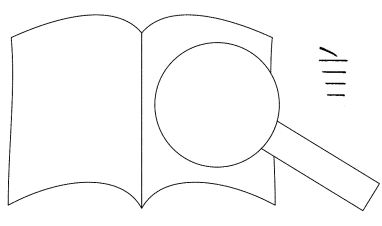
an, ei - tel Lust, ei - tel, ei - te' tel Lust, ei - tel  
 them, find de - light, find de - light, de - light, find de -

wer ihr' ach - tet, hat an, ei - tel Lust, ei - tel,  
 he that seeks them shall find de - light, find de -

wer ihr' ach - tet, hat  
 he that seeks them shall

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(10)

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It consists of four staves: a vocal line, a piano line, and two additional staves for piano accompaniment.

(10)

Musical score for the second system, including German and English lyrics. The score is in G major and 4/4 time. It consists of four staves: a vocal line, a piano line, and two additional staves for piano accompaniment.

Lyrics (German):  
 Lust dar-an, ei-tel Lust dar-an, ei-tel Lust dar-an, ei-tel  
 light in them, find ad de-light in them, find de-light in them, find de-

Lyrics (English):  
 light dar-an, ei-tel Lust dar-an, ei-tel Lust dar-an, ei-tel  
 light in them, find ad de-light in them, find de-light in them, find de-

wer ihr' ach - tet, hat ei - tel Lust dar - an, ei - tel  
 he that seeks them shall find de - light in them, find de -

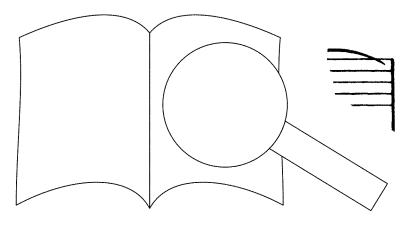
5b

6

6

6

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ach - tet, hat ei - tel Lust dar - an  
 seeks - - them shall find de - light in an

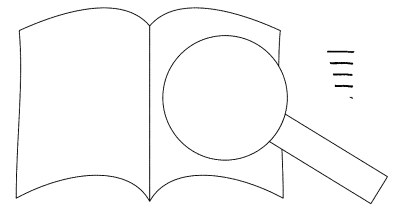
- tel, ei - - tel Lust  
 de - light, - - de light

Lust, ei - an,  
 light, finu them,

dar - - an,  
 in them,

ei - tel Lust dar -  
 find de - light in

9 8 7 6 5  
 6 5 4 4 3



(15)

(15)

an, ei - tel\_ Lust, ei - tel Lus' we. tet, hat ei - tel Lust dar -  
 them, find de - light, find de - li - - them shall find de - light in

an, wer ihr' ach - tet, te dar - an, hat ei - tel Lust dar -  
 them, he that seeks - hem s' at in them, shall find de - light in

wer ih ei - tel Lust dar - an, hat ei - tel Lust dar -  
 he find de - light in them, shall find de - light in

- tel Lust dar - an, hat ei - tel Lust dar -  
 de - light in them, shall find de - light in

4 2 7 6 4 6 6 4 4

18

18

an, wer ihr' ach - tet, hat ei - tel Lust  
 them, he that seeks them shall find ad de - light

an, wer ihr' ach - tet, hat in - an, wer ihr' ach - tet, hat  
 them, he that seeks ther shall | in them, he that seeks them shall

an, wer ihr' ad - tel Lust dar - an,  
 them, he that de - light in them,

tet, hat ei - tel Lust dar - an,  
 - them shall find de - light in them,

(20)

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass).

(20)

Musical score for the second system, including German and English lyrics. The score is in G major and 4/4 time. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass).

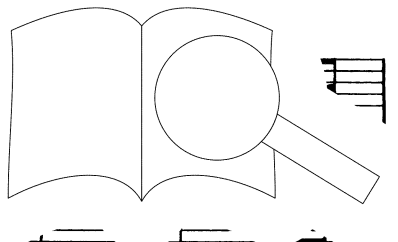
dar - an, ei - tel Lust<sup>+</sup>      dar - an,  
 in them, find de - li.      in them,

ei - tel Lust dar - an, ei - tel Lust dar - an, wer ihr'  
 find de - light in ther find      nd de - light in them, he that

ach - tet, hat ei - tel Lust dar - an, wer ihr'  
 seeks them shall find de - light in them, he that

ei - tel Lust      dar - an, wer ihr'  
 find de - light      in them, he that

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23

23

ach - tet, hat ei - tel Lust da  
*seeks them shall find de - light in*

ach - tet, hat ei - tel Lust, der hat  
*seeks them. them, find de - light, find de - light, he shall*

ach - tet, hat ei - tel Lust, der hat  
*seeks them. them, find de - light, find de - light, he shall*

6

6  
5

6  
4  
2

6

6  
4  
2

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(25)

(25)

ei - tel Lust dar - an, ei - tel I - wer ihr' ach - tet, hat  
*find de - light in them, find de - light, he that seeks them shall*

ei - tel Lust dar - an, e. ist. tel Lust, wer ihr' ach - tet, hat  
*find de - light in them, find de - light, he that seeks them shall*

ei - tel Lust, ei - tel Lust, wer ihr' ach - tet, hat  
*find de - light, find de - light, he that seeks them shall*

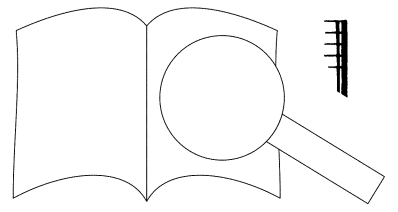
en, ei - tel Lust, ei - tel Lust, wer ihr' ach - tet, hat  
*them, find de - light, find de - light, he that seeks them shall*

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ei Lust dar - an, hat ei - tel Lust dar - an.  
de - light in them, shall find de - light in them.

6 6 6 6 6 6  
4 4 4 4 4 4  
2



### 3. Was er ordnet, das ist löblich und herrlich

Hautbois 1.:  
Oboe Soli.

Oboe I

Hautbois 2.:  
Oboe Soli.

Oboe II

Basso 8

Basso

Was

Organo  
Violoncello. Organo.

Violoncello  
Fagotto  
Contrabbasso

3

6

6

6 5

6 5 4 3

9

9 *Solo*

Was er ord - - - net, was er ord - net,  
 What he or - - - ders, what he or - ders,

9

12

12

das ist l**ö**b - lich und herr - lich, - - net,  
 that is might - y and glo - rious, - - ders,

12

15

15

was er ord - net, das ist l**ö**t  
 what he or - ders, that is mi,



18

18

lich, das ist löb - lich, das ist löb - lich und herr - lich, und herr -

rious, that is might - y, that is might - y — and glo - rious, and glo -

18

6 5 #

21

21

- lich

- rious

21

6 6 4 # 6

24

24

und

is

6 # # # 6 # 6 # #

27

*p*

27

sei - ne Ge - rech - tig - keit      blei - bet e - - - -  
 truth and his right - eous - ness      are for ev - - - -

6 4 2      6      5      6      #

30

30

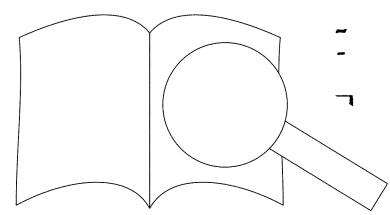
- - wig - lich,      und sei - ne Ge - rech - - -  
 - - er - more,      his truth and his      - - bet for ev - - -

6 5      #      6      6

33

33

6 5      6



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36

36

- wig - lich.  
- er - more.

36

6 6 4 3

39

39

39

#### 4. Er hat ein ( ) ähftet seiner Wunder

Viola (Tutti\*)  
Flauto dolce I.  
all' ottava  
(ad libitum)

no. 1 mo., Violino 2.:  
tutta all' Unisono

Andante

A'

Er

Solo

tnis ge-  
re -

Violoncello.

Organo.

Fag.  
Contrabbasso

\* Siehe Vorwort. / See Preface.

2

stif-tet sei-ner Wun - - der,  
 mem-brance of his won - - ders,

6 7 6 # # 6 5 6 6

5

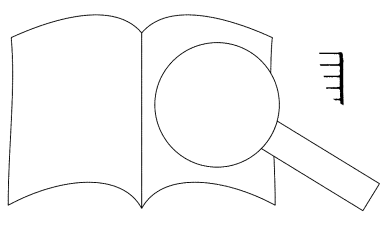
en - - dächt-nis ge-  
 us a re -

6 # 6 # 6 5 #

(7)

son - - der, der gnä - - di - ge, der  
 - - ders, the gra - - cio- - us the

6 7 6 # #



10

gnä - - di - ge und barm - her -  
 gra - - cious Lord and most - mer -

6 6 6 6 6 # 6

(12)

- - - - - zi - ge Herr;  
 - ci - ful God.

f

(12)

6 6 6 4 6 # 6 6

15

er gibt Spei - se de - nen, so ihn fürchten,  
 He gives food to all of \*

p

6 6 6 6 # 6 6 6



18

er gibt Spei - se de - nen, so ihn fürchten, er ge - den - ket e - wig -  
 he gives food to all of them that fear him; he re - mem - bers ev - er -

6 6 6 # 6

21

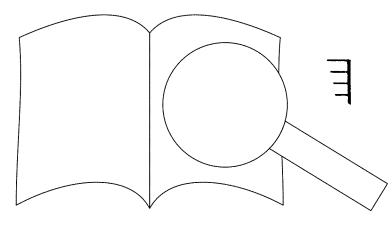
lich an sei - nen Bund, er ge - den - ket  
 more his cov - e - nant, he re - mem - bers

6 6 5 # 6 #

(23)

- - - - - wig -  
 er -

# # 6 5 6 6 # 6 4+ 6 #



26

f

26

lich an\_ sei-nen Bund,  
*more his\_ cov - e - nant,*

er ge - den - ket e ~ ~ wig -  
*he re - mem - bers ev - - er -*

26

6 6 # 6 # 6 # 6

(28)

f

(28)

lich, e - wig - lich an sei - nen Bund.  
*more, ev - er - more his cov - e - nant.*

(28)

6 # 6 6 6 5 6

31

31

31

6 5# 6 6 # 6 # 6 4 #



(2)

(2)

*Tutti*

la - gen sei - ne ge - wal - ti - gen  
all his deeds and his mar - vel - ous

er - set ver - kün - di - gen sei - ne ge - wal - ti - gen  
is known a - broad all his deeds and his mar - vel - ous

Er lās - set ver - kün - di - gen sei - ne ge - wal - ti - gen  
He makes known a - broad all his deeds and his mar - vel - ous

*Tutti*

Er lās - set ver - kün - di - gen sei - ne ge - wal - ti - gen  
He makes known a - broad all his deeds and his mar - vel - ous

6 5  
4 3

5

5

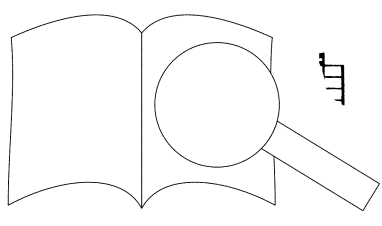
Ta - ten, er läs - set ver - kün - di - ge - n | sei - ne ge - wal - ti - gen Ta - ten, er  
 won - ders, he makes known a - broad all his deeds and his mar - vel - ous won - ders, he

Ta - ten, er läs - set ver - kün - di - gen | ge - wal - ti - gen Ta - ten, er  
 won - ders, he makes know - brood and his mar - vel - ous won - ders, he

Ta - ten, - gen sei - ne ge - wal - ti - gen Ta - ten, er  
 won - ders, all his deeds and his mar - vel - ous won - ders, he

et ver - kün - di - gen sei - ne ge - wal - ti - gen Ta - ten, er  
 known a - broad all his deeds and his mar - vel - ous won - ders, he

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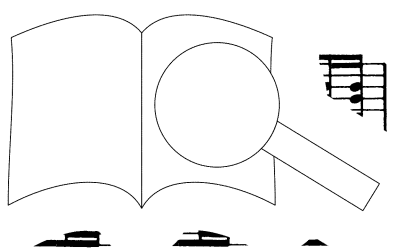
läs - set ver - kün - di - gen sei - ne ge - w  
*makes known a - broad all his deeds and his* sei - nem Volk, sei - nem  
*to his own, to his*

läs - set ver - kün - di - gen sei - n al -  
*makes known a - broad all his deeds ar us* Ta - ten sei - nem Volk, sei - nem  
*won - ders to his own, to his*

läs - set ver  
*makes known a* ge - wal - ti - gen Ta - ten sei - nem Volk, sei - nem  
*his mar - vel - ous won - ders to his own, to his*

gen sei - ne ge - wal - ti - gen Ta - ten sei - nem Volk, sei - nem  
*his deeds and his mar - vel - ous won - ders to his own, to his*

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9

9

Volk, er läs - set ver - kün - di - ge sei - ne ge - wal - ti - gen Ta - ten sei - nem  
 own, he makes know n a - broad all his deeds and his mar - vel - ous won - ders to his

Volk, er läs - set ver - ku n - de ge - wal - ti - gen Ta - ten sei - nem  
 own, he makes know n a - broa and his mar - vel - ous won - ders to his

Volk, er läs - set ver - kün - di - gen sei - ne ge - wal - ti - gen Ta - ten sei - nem  
 own, he makes know n a - broad all his deeds and his mar - vel - ous won - ders to his

let ver - kün - di - gen sei - ne ge - wal - ti - gen Ta - ten sei - nem  
 known a - broad all his deeds and his mar - vel - ous won - ders to his

Allegro

11

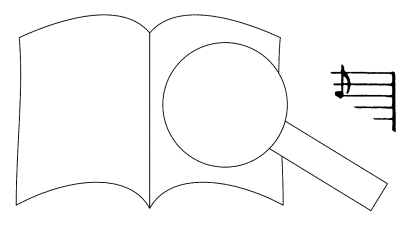
11

Volk, sei - nem Volk,  
own, to his own,

Volk, sei - nem Volk,  
own, to his own

Volk, sei - nem Volk,  
own, to his own

ik, daß er ih - nen ge - be das Er - be der Hei - - -  
own, so that he may give them the share of the na - - -

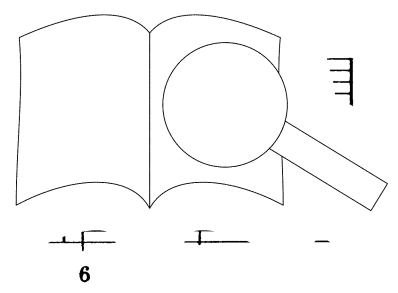


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da. nei. e das Er - be der Hei - - -  
 so. them the share of the na - - -

en, das Er - - be, das Er - - be der Hei - -  
 sons, the share of the na - - tions, the na - -



Musical score for the first system, featuring a vocal line, piano accompaniment, and organ part. The score is in G major and 4/4 time. The organ part is in the right hand of a grand staff.

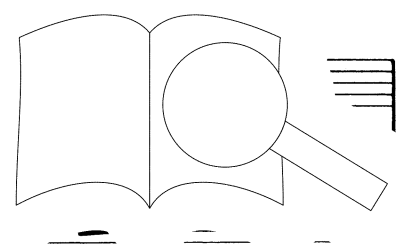
Musical score for the second system, including vocal line, piano accompaniment, and organ part. The lyrics are in German and English.

daß er ih - nen ge - be t. Er - be der Hei -  
 so that he may give th na - - - -

- - den, das e. das Er - - - be - - der -  
 - - tions, shr the na - - - tions, - the -

daß er ih - nen ge - be das Er - be der Hei -  
 so that he may give them the share of the na - -

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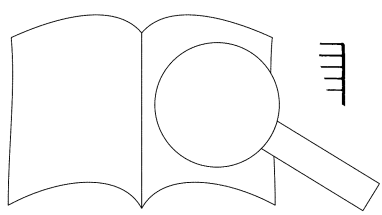
21

21

- - den, das Er - - - - - be der Hei -  
 - - tions, the share - - - - - of the na -

Hei - den, das Er - - - - - be der Hei -  
 na - tions, the share - - - - - of the na -

daß er - - - - - be der Hei -  
 so th are of the na - - - - -



4 6 5 6 6 3 2 6

den, tions, den, tions, daß er ih - nen so that may be das Er - be der Hei - them the share of the na - - - - - be der of the

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Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It consists of five staves: a vocal line, a piano line, and three additional staves for accompaniment.

Musical score for the second system, including vocal lines with German and English lyrics and piano accompaniment. The score is in G major and 4/4 time. It consists of five staves: a vocal line with lyrics, a piano line, and three additional staves for accompaniment.

daß er ih-nen ge-be das Er-a-  
so that he may give them the shr

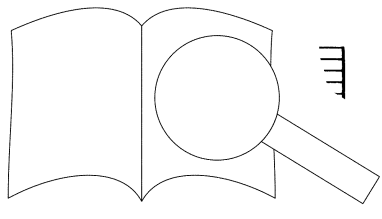
- den, das Er- be der Hei-  
- tions, the are of the na-

Hei - den, der Hei -  
na - tions of the na - tions, the na -

de be, das Er - - be der Hei -  
of the na - - tions, the na -

6 5 b 6b 5b 6

4 3 2 6  
2 3

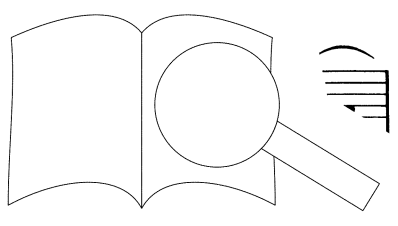


- - den,  
- - tions,

- - den, daß er ih - nen, (th - ge - be das Er - be der Hei - -  
- - tions, so that he ry give them the share of the na - -

den,  
tions, er ih - nen ge - be das Er - be der Hei - -  
them, he may give them the share of the na - -

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35

35

daß er ih - nen - be der Hei - -  
 so that he n .are of the na - -

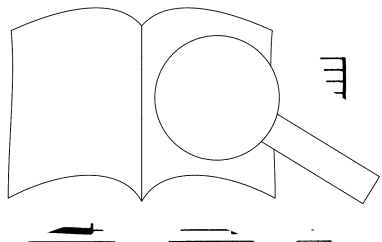
- - - den, daß er - be das Er - be der Hei - -  
 - tions, so that them the share of the na - -

daß er ih - nen ge - be das Er - be der  
 so that he may give them the share of the

daß er ih - nen ge - be das Er - be der  
 so that he may give them the share of the

6 7 6

b



7 6 4 # Vc., Fag., Cb.

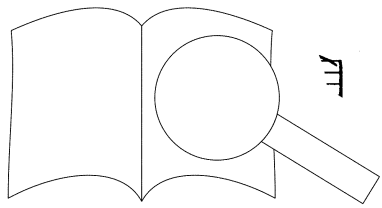
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daß er ih-nen ge-be das Er-be der Hei-  
so that he may give them the share of the na-

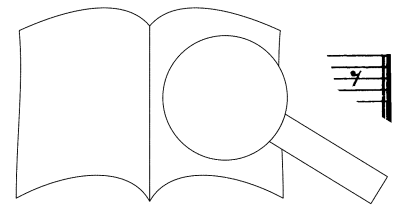
ge-be da  
give them th.

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44

44



# 6. Die Werke seiner Hände sind Wahrheit und Recht

Violino. 1 mo., Violino. 2.:  
Unisoni

Violino I, II

Tenore.  
8  
Die

Organo  
Violoncello. Organo.

Violoncello  
Fagotto  
Contrabbasso

6 6 6 #

3 3 3

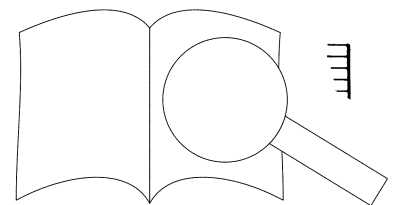
6 6 6 b 6

7 7

*Solo*

Die Wer-ke sei-ner Hän-de,  
The works his hands have

# 6 6 6 6 4 # 6 6 6



11

die Wer-ke sei-ner Hän-de sind Wahr-heit und Recht, Wahr-heit und Recht,  
 the works his hands have fash-ioned are judg-ment and truth, judg-ment and truth,

6 6 6  
 4 4 # 4 6 6 # 6 5

14

Wahr-heit und Recht, Wahr-heit und Recht, die Wer-ke  
 judg-ment and truth, judg-ment and truth, the works h

6 7  
 5 # 6 6 6

17

sei-ner Hän-de sind Wahr-heit und Recht;  
 hands have fash-ioned are judg-ment and truth.

# 6 # 6 6 6 # 6 6 6

20

20

20

6 6 6 6 6

24

24

al - le sei - ne sind recht -  
all his might - - - - - ments are

24

6 # 6 4 3

27

27

al - le sei - ne Ge -  
com -

27

6 b 6 6 6

30

*p*

30

bot sind recht-schaf-fen. Sie wer-den er-hal-

mand - - - ments are right-eous. He shall up - - - hold

30

6 4 5 4 3 6 6

33

33

te- mer und e-wig-

and for ev-er-

33

6 6 6 6 6 6 6

36

*f*

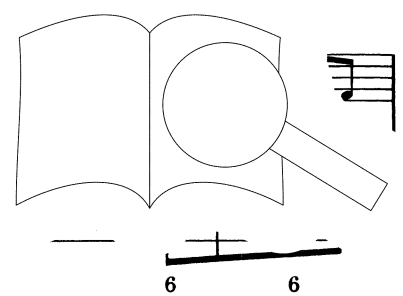
36

-hen treu - - - lich und red - lich,

all be done right - ly and tru - lich,

36

6 6 6 6 4 3 6 6



39

39

8

sie wer - den er -  
he shall up - -

39

6 6 6 6 5 4 5 3 6 6

42

42

p

42

8

hal -  
hold

42

# 6 6 4 # 6 6 6 6 4 #

45

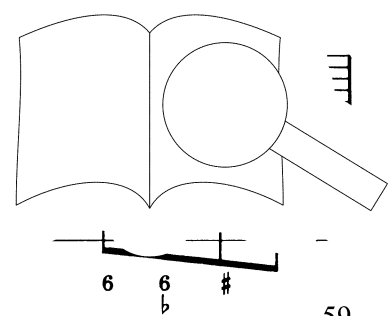
45

8

ew - er - more and they shall be done right -

45

6 b 6 # 6 6 6 6 6 6 #



48

*f*

lich,  
ly,

und ge-sche-hen treu - - lich und red - -  
and they shall be\_ done\_ right-ly and tru - -

48

6 6 # 6 6 6 6

51

lich.  
ly.

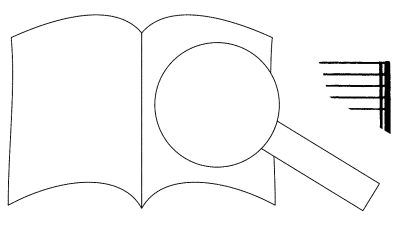
51

6 6 6 # b 6 5 6 b 6

55

55

6 6 b 6 # 6 6 6 #



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# 7. Er sendet eine Erlösung seinem Volk

**Grave**

Clarino piccolo Solo

Tromba

Basso 3 Solo

Basso

Organo

Violoncello. Organo.

Violoncello

Fagotto

Contrabbasso

Er

6 6 4 3

5

3

3

3

6 3 6 3 6 6

4 3

6 6 4 3

det ei - ne Er -  
a gracious re -

(5)

(5)

er sen - det ei - ne Er -  
he sen - re -

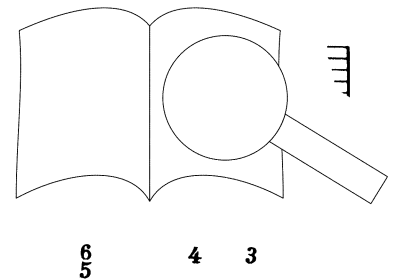
6 4 2

6 4 2

6 4 2

6 4 3

6 5 4 3



8

8

lö - sung sei - nem Volk; er ver - hei - Bet, daß sein Bund e - -  
*demp-tion to his own, and his cov - e - nant of truth ev - -*

8

5 6 6 6 6 6

10

10

10

10

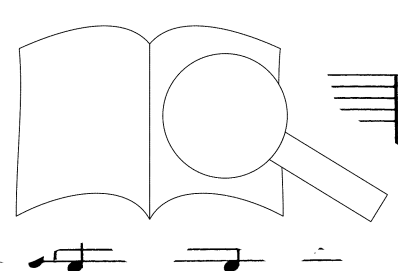
6 4 4

12

12

Hei - lig und hehr,

6 6 6 6 4 4



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24

ist sein Na - - me, hei - lig und hehr, hei - lig und hehr ist sein Na -  
 is his glo - - ry, ho - ly and great, ho - ly and great is his glo -

6 6 6 4 3 6 6 6 5b

27

me.  
ry.

5 6 6 6

30

6 6 6 6 6 6 6 6 6 6 6 6 4 3

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First system of musical notation, including vocal lines and piano accompaniment. Dynamics include *p*.

3

Weis - - heit An-fang,  
source of wis-dom,

die Furch' the f

die Furcht des Herrn ist der  
the fear of God is the

Weis - heit An-fang,  
source of wis-dom

die Furcht des Herrn ist der  
the fear of God is the

Weis - heit source of

die Furcht des Herrn,  
fear of God,

die Furcht des Herrn ist der  
the fear of God is the

ig,  
som,

die Furcht des Herrn,  
the fear of God,

die Furcht des Herrn ist der  
the fear of God is the

*p*

Second system of musical notation, including piano accompaniment and a large graphic of an open book. Dynamics include *p*.

Musical score for the first system, including piano accompaniment and vocal lines. The piano part features a bass line and a treble line with chords. The vocal line is in the treble clef. Dynamics include *f* (forte).

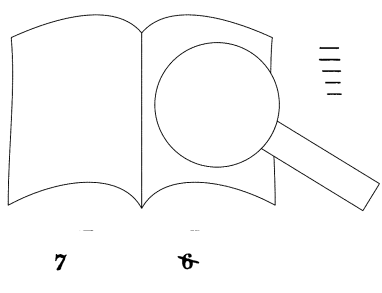
Weis - - heit An-fang; das, das ist ei - fei - -  
 source of wis-dom; this, this shall be un - -

Weis - heit An-fang; das, da - - ne, ei - ne fei - ne, ei - ne  
 source of wis-dom; this, this - - sight, be good in - sight and good

Weis - heit ei - ne fei - ne, ei - ne fei - ne, ei - ne  
 source of l be good in - sight, be good in - sight and good

W. das, das ist ei - ne fei - ne, ei - ne fei - ne, ei - ne  
 this, this shall be good in - sight, be good in - sight and good

Musical score for the second system, including piano accompaniment and vocal lines. The piano part features a bass line and a treble line with chords. The vocal line is in the treble clef. Dynamics include *f* (forte).



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Vivace

(8)

(8)

- ne Klug - heit,  
 - der - stand - ing.

fei - ne Klug - heit,  
 un - der - stand - ing.

fei - ne Kl  
 un - der - stu

ses Lob blei - bet e - -  
 his praise shall be ev - -

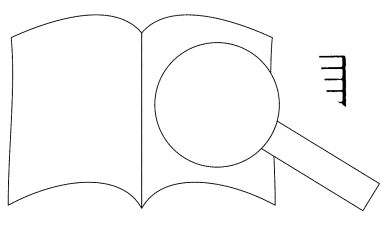
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Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a grand staff with vocal staves and piano accompaniment.

Musical score for the second system, including German and English lyrics. The lyrics are:
   
- - - wig-lich, e-wig-lich, blei-be
   
- - - er - more, ev - er-more, shall t
   
wer dar-nach t
   
Who mak - it his
   
bet e -
   
all be ev -
   
- - - wig-
   
- - - er -

Musical score for the third system, primarily piano accompaniment. The system includes a grand staff with piano accompaniment.



Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It consists of five staves: a grand staff (treble and bass clefs) and three vocal staves (soprano, alto, and tenor). The piano accompaniment is in the grand staff. The vocal lines are in the three staves above the grand staff. The score is marked with a '16' at the beginning.

Musical score for the second system, including German and English lyrics. The score is in G major and 4/4 time. It consists of five staves: a grand staff (treble and bass clefs) and three vocal staves (soprano, alto, and tenor). The piano accompaniment is in the grand staff. The vocal lines are in the three staves above the grand staff. The lyrics are in German and English. The score is marked with a '16' at the beginning.

lich, des Lob blei-bet e - wig -  
 more, his praise shall be ev - er -

lich, e - wig-lich, blei-bet e - wig -  
 more, ev - er - more, shall be ev - er -

wer dar-nach blei-bet e - wig -  
 Who makes shall be ev - er -

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Musical score for the third system, including piano accompaniment and a magnifying glass icon. The score is in G major and 4/4 time. It consists of two staves: a grand staff (treble and bass clefs). The piano accompaniment is in the grand staff. The score is marked with a '70' at the beginning. A magnifying glass icon is positioned over the piano accompaniment.

19

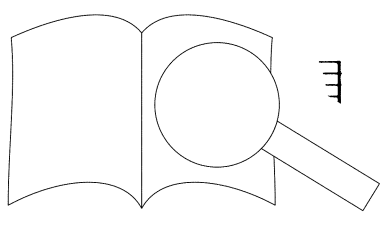
19

lich,  
more,

lich, des Lob blei- bet e - - - - wig -  
more, his praise shall be ev - - - - er -

lich, e - wig -  
more, ev - er .

w des Lob blei- bet e - - - - wig -  
his praise shall be ev - - - - er -



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lich,  
more,

blei - bet  
shall be

e -  
ev -

- wig - lich,  
- er - more,

lich,  
more,

blei - bet  
shall be

e -  
ev -

- wig - lich,  
- er - more,

lich,  
more,

blei - bet  
shall be

e -  
ev -

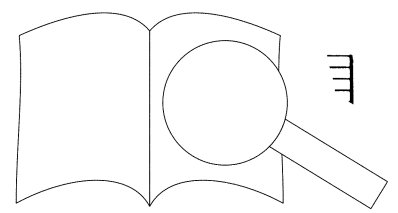
- wig - lich,  
- er - more,

lich,  
more,

blei - bet  
shall be

e -  
ev -

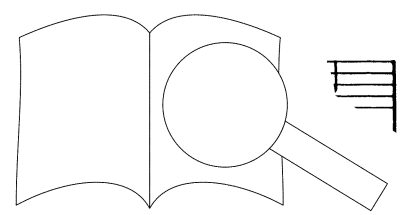
- wig - lich, blei - bet  
- er - more, shall be



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Musical score for the first system, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a major key and 4/4 time.

Musical score for the second system, including lyrics in German and English. The lyrics are:
   
German: Lob blei-bet e - - - - - wig- lich, e - wig-lich, blei-bet
   
English: praise shall be ev - - - - - er - more, ev - er-more, shall be
   
The score includes vocal lines and piano accompaniment.

Musical score for the third system, featuring piano accompaniment and a graphic of an open book with a magnifying glass over it. The piano part is in the bass clef.

5 3    6 4    5 3    6 4    5 3    6 4    5 3    6 5    6    6    6    6 4

35  
 - - - wig - lich, blei - bet e -  
 - er - more, shall be ev -

35  
 - - - wig - lich, blei - bet e -  
 - er - more, shall be ev -

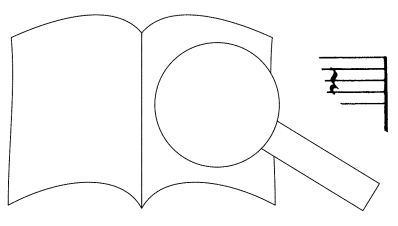
- wig - lich, blei - bet e -  
 - er - more, shall be ev -

- wig - lich,  
 - er - more,

- wig - lich,  
 - er - more,

- wig - lich,  
 - er - more,

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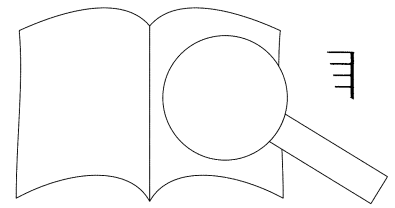
6 6 6 5 6 6 6 6

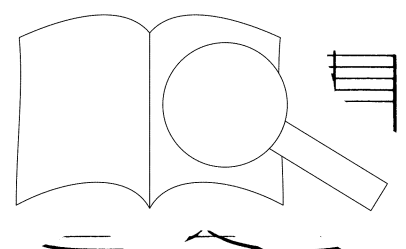


Musical score for measures 39-42. It consists of four systems of staves. The first system has a vocal line and piano accompaniment. The second system has a vocal line and piano accompaniment. The third system has a vocal line and piano accompaniment. The fourth system has a vocal line and piano accompaniment.

Musical score for measures 39-42 with lyrics. The lyrics are in German and English. The German lyrics are: "blei - bet e - - - - - wig - lich, blei - bet e - - - - -", "er - - - - - er - - - - - er - - - - - er - - - - -". The English lyrics are: "ev - - - - - , shall be ev - - - - -", "er - - - - - er - - - - - er - - - - - er - - - - -".

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6/4

6/4

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ossia

ossia

- wig-lich,  
- er-more,

Jes Lob blei-bet e -  
his praise shall be ev -

- wig-lich,  
- er-more,

Jes Lob blei-bet e -  
who makes it his, his praise shall be ev -

- wig-lich,  
- er-more

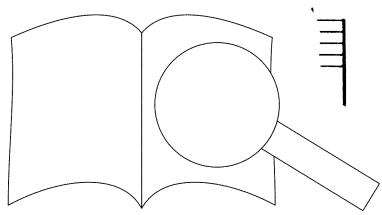
wer dar-nach tut, des Lob blei-bet e -  
who makes it his, his praise shall be ev -

wer dar-nach tut, des Lob blei-bet e -  
who makes it his, his praise shall be ev -

6 5 6 6 6

4 3 4 4 4

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49

49

- - - wig - lich, blei - bet e  
 - er - more, shall be

- - - wig - lich, blei -  
 - er - more, shall be

- - - t e - wig - lich, e - wig - lich, e - wig - lich.  
 - er - more, ev - er - more, ev - er - more.

- - - lich, e - wig - lich.  
 - more, ev - er - more.

- - - lich, e - wig - lich, e - wig - lich.  
 - more, ev - er - more, ev - er - more.

- - - lich, e - wig - lich, e - wig - lich.  
 - er - more, ev - er - more, ev - er - more.